

crows and ants.* The correct custom is to make one offering for each of these six classes whilst repeating the mantra, but in practice a very small portion is placed on the ground with the ejaculation:—‘*Om*, glory to Vishnu.’ The food is then eaten whilst with the first five mouthfuls (*páncha-grási*) the following mantra is recited mentally:—*Om*, salutation to the five kinds of vital air, viz., *prána*, *apána*, *samána*, *vyána* and *udána*.’ Then a little water is poured over the *bali* with the mantra:—*Om* salutation to the *bali*,’ and at the end of the meal the same is repeated with the verse†: ‘May the giver of the meal have long-life and the eater thereof ever be happy.’‡

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*The battle of Kanarpí Ghát, edited and translated by ŚRÍ NÁRÁYAṆ SINGH, and G. A. GRIERSON.*

INTRODUCTION.

The following poem, written by a Maithil Bráhmaṇ at the end of the last century, in the Baiswáří dialect, is perhaps the most popular of its kind in Tirhut. A copy of it in MS. can be obtained in almost any large village in Darbhangá. Owing, however, to the complexity of some of the metres, they are generally very corrupt. Bábu Śrí Náráyaṇ Singh, of Jogiyára, has joined me in endeavouring to prepare a translation and fairly correct edition of the text.

The poem describes a victory won by Narendra Singh, an ancestor of the present Maháráj of Darbhangá over Rám Náráyaṇ Bhúp, the well-known Súbá of Bihár.§ The following is the genealogy of the present Maháráj:

Maháráj Narendra Singh.  
 „ Pratáp Singh.  
 „ Rághab Singh.  
 „ Mádhav Singh.  
 „ Chhatra Singh.  
 „ Maheśwar Singh.  
 „ Lakshmíswar Singh, the present holder of the title.

The Baksí or Bakhshí mentioned in Dohá 5, line 9, and Dohá 19, l. 1, was Gokul Náth Jhá, of Dhangá, Haripúr, Pargana Jarail, in the

\* *Sunám cha patitánám cha śvapachám páparoginám, váyasánám krimínám cha sahatair nirvapet bhuvah.*

† *Annadátá chiranjíví annabhoktá sadá sukhí.*

‡ [The reading of some of the mantras was too corrupt to admit of thorough correction.—ED.]

§ See note to verse 1 of the translation.

Darbhanga District. His great-grandson Márkaṇḍe Jhá, is the Bakhshí to the present Maháráj, as follows :

Gokul Náth Jhá.

Sáõe Jhá.

Mohan Lál Jhá.

Márkaṇḍe Jhá.

The Sarb Ján Jhá mentioned in Chhand 6, l. 7, was a famous prophet, who knew everything. A story of him is told that his servant once accidentally threw away his Narbadeśwar (an image of Śívá). Shortly afterwards Sarb Ján missed it, and declared that it had been eaten up by one of his ducks. All the ducks were brought before him, and he picked out one, which was killed. In its crop was found the missing image.

The poem is full of names of persons and places of whom and which little or nothing is at present known.

Narendra Singh is the most celebrated. Of him the poet Chandra Jhá, says in his Maithil Rámáyan,

त्रिपति नरेन्द्र सिद्ध भेल जखन ।

अरि घर कानन पसरल तखन ॥

ताकि ताकि सत्रुक सङ्घार ।

कैलन्दि बज्जत क्वात्र ब्यबहार ॥

कतऊँ जुद्धि नहिँ ऐलाह हारि ।

अतिसय तेज तनिक तरुआरि ॥

‘When Narendra Singh became king, weeping filled his enemies’ houses. He searched for and became a destroyer of his foes, and performed many chivalrous actions. Nowhere did he lose a battle, and his sword was very sharp.’

The other names recorded will, if they can be identified, be useful to students of history of the last century.

The author of the poem, Lál Jhá, a bráhmaṇ, lived in Mangrauní Pargana Hátí, Darbhanga District. His great-grandson is now alive in the same village. The family still owns the village of Kanail which was given to the poet by Narendra Singh.

The metres employed in the poem are the Dohá (Nos. 1, 3, 5, 7, 10, 12, 14, 16, 18, 20, 23, and 25), the Bhujangaprayát (Nos. 2, 6, 11, 17, 19, 21, and 24), the Narách (Nos. 4, 15, and 22), the Tribhangí (Nos. 8 and 13), and the Pádákulak (No. 9).

The Dohá is well-known, and need not be described at length. The following Prákrit lines describe it, and are current in Mithilá :

तेरह मत्रा पढम पइ, पुण एगारह देह ।  
पुण तेरह एगारहहिँ, दोहा लक्खण एह ॥

‘Put thirteen instants in the first half-stanza, and eleven in the second, then again thirteen and eleven, and this is the description of the dohá.’ The above is itself an example of the metre.

The Bhujangaprayát, which closely corresponds to the Hansagati Chhand described in Kellogg’s prosody, p. 22, consists of four Bacchics ( ∪ — — ), called यगण or य in Indian prosody. The rule current concerning this metre is भुजङ्गप्रयात भवेद्यैश्चतुभिः.

The Narách consists of eight Iambics ( ∪ — ), ध्वज or लग in Indian prosody. The following Prákrit verses are examples of the metre, and at the same time give the rule for its formation.

लहू गुरु निरंतरा, प्रमाण अट्ट अक्खरा ।  
प्रमाण दूण किञ्जिए, णराउ सो भणिञ्जिए ॥

‘A Pramániká verse consists of eight syllables, a long and a short one alternately. Double the Pramániká and it becomes the Narách.’

The Tribhangí Chhand consists of 32 instants, divided into 10 + 8 + 8 + 6 instants. It is described in Kellogg’s prosody, p. 23. Each line must end with a long syllable. The following Prákrit example gives the rule :

पढमं दह रहणं अट्टवि रहणं पुण वसु रहणं रस रहणं ।  
अंते गुरु सोहइ त्रिज्जअण मोहइ सिद्धि सरोहै बर तरुणं ॥  
जइ पलइ पयोहरु किमिअ मणोहरु हणइ तहाँ णायक्क गुणी ।  
तिरिभंगी क्खं सुक्खाणंदं भणइ फणिंदो बिमल मई ॥

‘First stop on the tenth instant, then on the eighth, then again on the eighth and on the sixth. The last letter of the line must be long. The wise Phaṇíndra says that this verse if in proper form enchants the three worlds, accomplishes the objects of full grown youths, and creates happiness. But if it is not so, it is like a damsel with pendulous bosom, annoying to her lord.’

The Pádákulak consists of 64 instants, divided into four quarter-verses of 6 + 4 + 4 + 2 instants each. The last syllables of the second and fourth quarters must be long. G. A. G.

# अथ कनरपी घाट लड़ाइ ।

## ॥ १ ॥ दोहा ।

राम नरायन भूप तँ कछ्यौ मुखालिफ जाय ।  
 हाकिम को मिथिलेश ने दीन्हो अदल उठाय ॥  
 सीर करो तिरह्कति को ता के रची उपाय ।  
 फौजदार महथा भए सङ्ग सलाबति राय ॥  
 बखत सिङ्ग कुल उद्धरन रोड़ मस्त दिल पूर ।  
 चौभान भानु भानु सुकुल एक एक तँ सूर ॥  
 याही सभ तैनाथ करि फौजे पाँच हजार ।  
 दिगसुल सन्मुख जोगिनी महथा उतरे पार ॥ १ ॥

## ॥ २ ॥ छन्द भुजङ्गप्रयात ।

चले फौज नाजिम को बाजत नगारे ।  
 सभे खुल गए तोपखाने सकारे ॥  
 घटा गज के ऊपर साँ गाजत निशानैँ ।  
 जजायिल धमक्का लसँ चन्द्रवानैँ ॥  
 अही धर मही कोल दिक्पाल कम्पैँ ।  
 उड़े गर्द अम्बर भरे सूर भान्पैँ ॥  
 दमामा नफीरी ओ कर्नाल बोलैँ ।  
 बड़े दलदले रे सभे दीप डोलैँ ॥  
 खड़ैँ खड़े खूब खामिन के आगैँ ।  
 बड़े रङ्ग तँ जङ्ग के जोर पागैँ ॥  
 बड़े मोद ले खुल गए द्वार आबैँ ।  
 जो पक्खर लिए शेख सैअद सबारे ॥  
 जो आगे कड़ीवान के दल बिराजैँ ।  
 बरच्छा के क्हाहँ किय रङ्ग साजैँ ॥  
 चलो जी शिताबी लगी दूर जाना ।  
 लदे साथ क्काड़ में केते खजाना ॥

बड़ा दाप तँ कूच दर कूच अबैँ ।  
 कहैँ सान को नाहि मघवान पाबैँ ॥  
 समैँ तो पटी बान्हि कम्मर जड़ावा ।  
 पुके राह मँ दूर केते भवाड़ा ॥ २ ॥

### ॥ ३ ॥ दोहा ।

खबरदार ने खबरि करि त्रिप सैँ कह्यउ बुभाय ।  
 पाँच हजार सवार लै महथा पऊँचे आय ॥  
 त्रिपति बोलाए ज्योतखी कीजै कोटि बिचार  
 इहाँ तो लड़ना है नहीँ बड़ी बलान के पार ॥  
 भूप मसूरति सकल करि बाहिर बैठे आय ।  
 कीजे फौज तयार तू कह्यौ नकीब बोलाय ॥ ३ ॥

### ॥ ४ ॥ छन्द नराच ।

कह्यौ नकीब धाय धाय फौज बीच जाय कै ।  
 तयार हो बहादुरो समे सिलाह लाय कै ॥  
 तयार होन को लगे जमातिदार गज्जई ।  
 दसो दिसा अनोर सौर घोर बम्ब बज्जई ॥  
 कहुँ कमान बान सान भाँति भाँति देखिए ।  
 निदान मेँ मैदान बीच भीम से बिसेखिए ॥  
 चले महा बली तयार होय भौन भौन सँ ।  
 तुरङ्ग क्खेड़ क्खेड़ मँ तुलै न पौन गौन तँ ॥ ४ ॥

### ॥ ५ ॥ दोहा ।

खारिआत दै सभनि को करि के बिबिध बिलास ।  
 चलै सिपाह महा बली मिथिला पति के पास ॥  
 द्वारपाल भूपाल तैँ अर्ज कियो हैँ जाय ।  
 दालबन्द तैयार क्खे हाजिर पऊँचे आय ॥  
 एक एक करि मेजरस सभ को लीन्ह सलाम ।  
 लाल महा कबि बैठि गौ तहाँ जहाँ सुख धाम ॥  
 दच्छिन बैठे त्रिपति को बाबू और दिमान ।  
 उत्तर ओभा बैठि गौ साथ लिए मतिमान ॥

पश्चिम सकल सिपाह गन बकसी बैठे पास ।  
 बने बनाए देखिए पीछे खास खबास ॥  
 रैन दिवस हाजिर रहै रतन रतन सो जान ।  
 मोतसदी तलिका करै तोफा बान कमान ॥  
 बैठे सभ के बीच में महाराज नरइन्द्र ।  
 सोभा बरनो जात नहिँ ज्यों तारन में चन्द्र ॥ ५ ॥

### ॥ ६ ॥ छन्द भुजङ्गप्रयात ।

सुपण्डित कहुँ पच्छ रच्छा संभारैँ ।  
 कहुँ चारु बैदिक पढ़ै बेद सारैँ ॥  
 कहुँ ज्योतखी सो घड़ी नेक साधैँ ।  
 कहुँ आगमी यन्त्र के मन्त्र लाधैँ ॥  
 कबीश्वर लगँ सो कड़ाखा बनाबैँ ।  
 कहुँ भाँट बैठे कबित्यँ सुनाबैँ ॥  
 कहुँ सर्व जानै कहँ सर्व जाने ।  
 कहुँ कोख साहित्य हूँ को बखाने ॥  
 कहुँ मोलना सैँ करैँ बैत बातँ ।  
 कहुँ मोनसी पारसी रङ्ग रातँ ॥  
 कहुँ बल्लभी सो दही द्वार लाबैँ ।  
 लिए गागरी नागरी रङ्ग लाबैँ ॥ ६ ॥

### ॥ ७ ॥ दोहा ।

राज सभा रजपूत गन बरनत हँ कबि लाल ।  
 बैठे त्रिप चङ्ग ओर सैँ लिए ढाल तलबाल ॥ ७ ॥

### ॥ ८ ॥ छन्द त्रिभङ्गी ।

राउत रजपूतँ सभैँ सपूतँ लखि पुरहूते सबल डरैँ ।  
 सुर बैस बुनेला बीर चनेला लसैँ बघेला खड़ग धरैँ ॥  
 चौभान बिसेना सब्बर सेना रायठौर दल बीर भरैँ ।  
 हाड़ा कक्कबाहा लाय सिलाहा हा हा करि कैँ भूकि परैँ ॥  
 दब्बै अरिदम्भा जाति निकुम्भा औ गन्वरिआ सूर भला ।  
 सँगर परिबाहा हैहरबाहा हैहयबन्सी भीम भला ॥

गौतम बिजहरिआ औ सरबरिआ रघुबन्सी नरनाह कला ।  
 गौड़ा बक्कगोती सुजस सुमेतो गहड़वार निज साजि दला ॥  
 सिरमेरक कन्दा कौसिक चन्दा बड़गैआँ करचोउलिआ ।  
 जो सगरबार सरदार सिपाही गोड़ अमैठी चौघरिआ ॥  
 तेमर गहनैता गुजर समेता रानाबन्सी सिधौटिआ ।  
 मौनस बिजहरिआ निप नगपुरिआ बड़ महरौड़ी सतौड़िआ ॥ ८ ॥

### ॥ ९ ॥ छन्द पादाकुलक ।

करम्बार पम्मार कठेला कटहरिआ सुरनेक सिपाही ।  
 तँह लाल महा कबि जान महा कबि अरि गन सीर में असी बाही ॥ ९ ॥

### ॥ १० ॥ दोहा ।

तुङ्ग तुरङ्गम तरल गति प्रबल जङ्ग में जैर ।  
 लै लै आबत खोलि कैँ गहँ बाग की डेर ॥ १० ॥

### ॥ ११ ॥ छन्द भुजङ्गप्रयात ।

तुरक्की अरब्बी इराकी सु कच्छी ।  
 दरायी खन्हारी जितें मीन लच्छी ॥  
 चलै तेज ताजी मुजन्नस पिठानी ।  
 करै चारु बाजी कहाँ लौ बखानी ॥  
 भलो चारु कम्बोज अम्बू बनाई ।  
 मनो थार पारा धरै चञ्चलाई ॥  
 तुरङ्गा सुरङ्गा लसैँ मीन रङ्गा ।  
 पिलङ्गा सबैँ सेाँ महा नील रङ्गा ॥  
 जरदा मुसुक्की समुन्दा क्वीला ।  
 हराबोज सबजा ओ लीला ओ तीला ॥  
 सुरक्खाऽवलक्खा मनो बायु सक्खा ।  
 सु उच्चैस्खवा को दले दर्प देखा ॥  
 खड़े पञ्च कल्यान कल्यान कारी ।  
 कपोतच्छबी ज्यौँ चितेरे समारी ॥  
 हजारेँ हजारेँ लगे हेम तारेँ ।  
 चुनी से जड़ी जीन पट्टा समारेँ ॥ ११ ॥

## ॥ १२ ॥ दोहा ।

सभैँ सिपाह सलाम करि चढ्यौ तुरङ्गम खास ।  
 किह्लाइँ तैँ मिसि लगी कमला जी के पास ॥  
 क्लेमङ्गरिनि निहारि नभ भौ बिकसित मुख चन्द्र ।  
 लम्बोदर बिघ्नेस कहि बहराय नरइन्द्र ॥  
 मच्छ पुच्छ के तिलक करि पैन् कुसुम के माल ।  
 कै प्रनाम बिघ्नेस केँ बहराने भूपाल ॥ १२ ॥

## ॥ १३ ॥ छन्द त्रिभङ्गी ।

सुर पुर के राजा सङ्गहि भाजा मेरु समाजा जाय परैँ ।  
 तहाँ करत बड़ाइ दुर्गा मारैँ लेऊ बचाई अधिक डरैँ ॥  
 को गनति महीसा रङ्गाधीसा लावँ सीसा सुनि ठहरैँ ।  
 धूली के दप्यँ दिनकर भाप्यँ मेदनि कम्पैँ को ठहरैँ ॥  
 बीजापुर बङ्गा औध सुरङ्गा जित न्विप सङ्गा जोग भरैँ ।  
 ऊगली कलकत्ता न्विपतनि सत्ता तेजहि लत्ता फिरति फिरैँ ॥  
 दच्छिन नर नाहा तेजि सिलाहा भेजहि बाहा को ठहरैँ ।  
 ढक्का के रानी फिरहिँ देवानी ओ मकमानी न्विप हहरैँ ॥  
 डिल्ली सगबगी कासी भगी बेतिआ टग्गी को ठहरैँ ।  
 दीनन सभ के गति डरत सकल अति मैथिल भूपति को बहरैँ ॥ १३ ॥

## ॥ १४ ॥ दोहा ।

किह्लाइँ तैँ कूच करि कर में गहो कमान ।  
 महाराज डेरा दियो हरिना के मैदान ॥ १४ ॥

## ॥ १५ ॥ छन्द नराच ।

बड़ी बड़ी बनात की कनात जाहि राउटी ।  
 तहाँ तहाँ जमाहिरे जड़ाउ लाल तैँ जटी ॥  
 लगे लगे हजार हेम तार कोर सो भरै ।  
 कह्ल कह्ल बितान आसमान ल्यो रहैँ खरै ॥  
 कह्ल अनेक रूप की बिचित्र पालकी पड़ी ।  
 कह्ल हजार के सिलाह और लालकी धरी ॥  
 कह्ल तुरङ्ग औ मतङ्ग सेँ धरे हजारहीँ ।  
 कह्ल कमान और बेस बान बेसुमारहीँ ॥



कहँ अनेक दुन्दुभी म्निदङ्ग रङ्ग रङ्ग के ।  
कहँ सिपाह तुङ्गदार जेतवार जङ्ग के ॥ १५ ॥

### ॥ १६ ॥ दोहा ।

उरदू न्निप मिथिलेस को बरनत हैँ कबि लाल ।  
अमर नगर तँ चौगुनौ लागत अधिक बिसाल ॥ १६ ॥

### ॥ १७ ॥ छन्द भुजङ्गप्रयात ।

फुहाड़ा गड़े ओ बने चारु हट्टा ।  
हजारी बेपारी चलै बान्दि ठट्टा ॥  
घनेरे जहाँ जाचि के जाचि आवैँ ।  
नयी अङ्गना सो बनी गीत गावैँ ॥  
कहँ कन्द चीनी बिकै नोन गट्टा ।  
कि जाके चखे तँ सुधा होत खट्टा ॥  
कहँ तँ बतासा बनै ओ मिठाई ।  
कहँ आनि मेबा धरे हैँ बनाई ॥  
कहँ मीसरी ओ जिलेबी पके हैँ ।  
करैँ मेाल जालैँ बहूतो खड़े हैँ ॥  
कहँ सकारे ओ बिकै गूड़ चक्की ।  
कहँ तँ सोहारी धरी घीउ पक्की ॥  
जबाड़ा सरोही कहँ तेग बिकैँ ।  
कहँ जोहरे मोहरे देत सिकैँ ॥  
कहँ तोसखाने लगी भीर भारी ।  
तुरङ्गँ बिकै लच्छ कच्छी खन्हारी ॥  
कहँ मत्त मातङ्ग ऊँटे घनेरा ।  
कहँ चित्र लेखत खड़े हैँ चितेरा ॥  
कहँ दाख लाखैँ कहँ हैँ कोहाड़ा ।  
कहँ हैज मैँ बेस कूटत फोहाड़ा ॥  
कहँ बादला साल बाफी दोसाला ।  
कहँ लाल मोती बिकैँ कण्ठ माला ॥  
कहँ बाफदा थान खासा पोसाकी ।  
कहँ नाहि जाने कोऊ मेाल जा की ॥ १७ ॥

## ॥ १८ ॥ दोहा ।

रामपटी तैँ कूच करि पड़ै अचानक जाय ।  
तब डङ्गा भूपति सुन्यो नाजिम पङ्चैँ आय ॥ १८ ॥

## ॥ १९ ॥ छन्द भुजङ्गप्रयात ।

दोऊ ओर फौजें भयी हैँ तयारी ।  
तहाँ बीच दरम्यान दरिआओ भारी ॥  
चलैँ बान कम्मान गोला हजारे ।  
सभैँ एक हो कै गिरैँ जो सितारे ॥  
कड़ीबान कूटैँ गजर के घड़ी सी ।  
ककी आसमानो लगी फुलभूड़ी सी ॥  
पङ्च के बहेलियँ ने गोली सैँ मारी ।  
हटी जाय पीक्रे लटी फौज सारी ॥  
जो घाइल पड़ैँ सो चढ़नु जाय खाटैँ ।  
कहँ कोउ आओन सके नाहि बाटैँ ॥ १९ ॥

## ॥ २० ॥ दोहा ।

बकसी सैँ भूपति कह्यो चढ़ि देखो मैदान ।  
रहैँ सभैँ होसिआर सैँ करि हैँ दगा निदान ॥  
जाफर खाँ को साथ करि दूजे हाला राय ।  
डङ्गा दैँ बकसी चलैँ चढ़ैँ खेत पर जाय ॥  
महथा पेच खेलाय कै काऊ देखायो बाट ।  
चढ़ी सवारी पार कै गङ्गदुआर के घाट ॥  
धाबा करि कै आप्र गौ बिशुपूर हैँ टोल ।  
हलकारे न्निप सैँ कह्यो भयो मोहबिल गोल ॥  
आए दोउ महा बली मित्रजीत उमराओ ।  
भूपति को परनाम करि दियो रिकेबनि पाँओ ॥ २० ॥

## ॥ २१ ॥ छन्द भुजङ्गप्रयात ।

चलैँ बैस बग्घेल बकबैत हाड़ा ।  
लियँ हाथ के बीच तेगा जड़ावा ॥  
बनैँ सूर के सूर हाड़ा बिराजैँ ।  
चह्र ओर सैँ दुन्दुभी जोर बाजैँ ॥

चलै बान कम्मान गोला हजारेँ ।  
 बहादुर दोऊ बाग को नाहि फेरैँ ॥  
 कदम दर कदम तँ पड़ी फौज जाई ।  
 महा अष्टमी को लगी है लड़ाई ॥  
 दमामा नफोरी घनेँ सङ्घ बाजेँ ।  
 अनोरे पड़ी राम चङ्गे अवाजेँ ॥  
 उठाई सलाबति ने घोड़े के बागेँ ।  
 भए सिङ्घ उमराओ आड़े हो आगेँ ॥  
 बहादुर दोऊ को कहाँ ल्यो बड़ाई ।  
 पड़ी कर्न पारथ के ऐसी लड़ाई ॥  
 निकलि खाप तँ खूब तेगा चली है ।  
 महा घन घटा दामिनी जो भयी है ॥  
 जखम खाय पीके भए हैँ नचारा ।  
 पकड़ि कैँ सलाबति को नीचे दै मारा ॥  
 चलै धाय कै देखि आगे भिखारी ।  
 पञ्च तो सके नाहि हैदे को मारी ॥  
 लगी आनि गोली गिरै बीर बङ्गा ।  
 भरी सी पुरन्दर पुरी जाय सङ्गा ॥  
 चहूँ ओर जा की ककी कीर्ति जाई ।  
 लियेँ फूल माला परी पास आई ॥  
 बड़े बीर साथी हजारेँ हजारेँ ।  
 सभै क्वाड़ि घोड़ा भयो हैँ उतारेँ ॥ २१ ॥

### ॥ २२ ॥ छन्द नराच ।

पड़े उठाय धाय धाय एक एक सैँ लड़ेँ ।  
 मनो गजेन्द्र सो गजेन्द्र जङ्ग जोर को धरैँ ॥  
 महीप मित्रजीत राओ बखत सिङ्घ को धरैँ ।  
 चखा चखी चपेट चोट लोट पोट कै गिरैँ ॥  
 सनासनी घनाघनी सुनी न जात तीर के ।  
 पड़ेँ जो खूब रङ्ग रङ्ग जङ्ग जो अमीर के ॥  
 जमातिदार और चोट को करैँ निरन्तरा ।  
 पड़ेँ कमान बान सैँ मही अकास अन्तरा ॥

सुन्यो बिपच्छ पच्छ लच्छ धीरता तबै गयी ।  
 धड़ा धड़ी हजार बार तोप की जबै भयी ॥  
 उठे अनेर घोर सेर ढाल की चटा चटी ।  
 जहाँ तहाँ चहूँ दिसा क्रिपान की खटा खटी ॥  
 भला भला हला करैँ लड़ैँ जो बीर कोप सैँ ।  
 बदा बदी गिरैँ जो मुण्ड कोटि कोटि धोप तैँ ॥  
 कटैँ कबन्ध भूमि घूमि घोर भाउरी भरैँ ।  
 हहा गिराय कैँ हलाल केऊ काऊ को करैँ ॥  
 सुमुण्ड कञ्ज रक्त पानि ओ सेमार केस के ।  
 नदी बही जहाँ तहाँ मैदान मीथिलेस के ॥  
 भयो फतेह बैरि जाल को निदान भोगिनी ।  
 गयी अघाष्ट खाय खाय गण्ड मुण्ड जागिनी ॥  
 असेख मुण्ड माल जाल कालिका ले आउती ।  
 कराल भूत साथ भूतनाथ को पेन्हाउती ॥  
 सबे फिरैँ मैदान छाड़ि फौजदार भागि गौ ।  
 भयो फतेह भूप को सुकीर्त्ति बम्ब बाजि गौ ॥ २२ ॥

### ॥ २३ ॥ दोहा ।

रन फतेह भौ भूप को फौजदार गौ भागि ।  
 चौगुन कैँ तिरहूँति को कीर्त्ति उठी हैँ जागि ॥  
 छाड़्यौ हाकिम जानि कैँ फक्त भिखारी एक ।  
 राखि लियौ जगदम्ब ने महाराज के टेक ॥ २३ ॥

### ॥ २४ ॥ छन्द भुजङ्गप्रयात ।

जो पीकैँ लगे हैँ समैँ राओ राने ।  
 लुटैँ तोसखाने नगारे निसाने ॥  
 कहूँ पालकी लालकी कोटि हीरा ।  
 लुटैँ तोसदानँ भरैँ खास बीरा ॥  
 ओ तम्बू कनातैँ लुटैँ उँट गाड़ी ।  
 लुटे हैँ कहूँ केऊ काहूँ पिक्काड़ी ॥  
 बरच्छी धमाका लुटे साँगि नेजा ।  
 गथे हैँ कहूँ केऊ काहूँ करेजा ॥

कहँ बाजि हाथी लुटै बैस धाई ।  
 हाराज जू को फिरी हैँ दोहाई ॥ २४ ॥

॥ २५ ॥ दोहा ।

लूटि कूटि लौच्यो सभनि लिधुर लपेटे अङ्ग ।  
 बाल सुकवि ष्ह भाँति भौ समर भिखारी भङ्ग ॥ २५ ॥

इति ॥

TRANSLATION.

1. *Dohá.*

To Rám Naráyaṇ Bhúp\* came an enemy (of Narendra Singh) and said, 'the Lord of Mithilá has cast aside the rule of government.' So he arranged to take Tirhut under direct management, and Mahthá was appointed general in company with Salábatī Ráy. There were, also, Bakht Singh, the liberator of his family, courageous Roṛ Mall, who was the sun among the Chaubháns, and Bhánu Sukul, each a greater hero than the other. Such men were taken into service, and Mahthá with five thousand men at arms crossed the river when *diksul* and *joginí*† were in front of him.

2. *Chhand Bhujangaprayát.*

The governor's army proceeded, and the kettle-drums beat. All the artillery was brought out at daybreak. Over the black coloured elephants flapped the flags, and long muskets, elephant-cannons and *chandrabáns*‡ shone. Śesha, the mountains, the earth, the mundane boar and the elephants of the quarters shook from the trampling, and the dust arose and filled the sky and covered the sun. Drums, trumpets and trombones sounded, and the whole earth quivered, and each continent

\* The well-known Súbah of Bihár, who flourished during the last century. He was drowned by Mír Kásim on A. D. 1773.

† An inauspicious planetary conjuncture. *Diksul* is a day on which it is inauspicious to go in a certain direction; such as Friday and Sunday for West, and Saturday and Monday for East. Compare the proverb दाहिन जोगिन पीछे काल, धर फाड़े मुदई का गाल, if one starts when *joginí* is to his right and *kál* behind him, he will seize his enemy by the throat and kill him.

‡ Different kinds of ancient guns.

shook. The sword-bearers as they stood before their masters were joyful, as their vigour for battle came to a head. With great pleasure the gate opened, and there issued forth Shekhs and Saiyads who took horse-armor and rode. In front gleamed the wand-bearers, feeling happy under the shadow of their spears. ‘Speed on, we have far to go, and vast treasure is loaded in the carts.’ They marched with great valour from one halt to another, Indra himself could not match their magnificence. They had all waist-bands set with jewels, and on the way inquired the road to Bhawárá.\*

### 3. *Dohá.*

The news-bearers informed and told the king (of Tirhut) that Mahthá had arrived with five thousand cavalry. The king sent for his astrologers, and asked them to calculate, and (after hearing their decision) determined not to engage in battle there (at Bhawárá), but on the other side of the great Balán.† When he had settled all this, he came out and sat down, sent for the heralds and told them to have all the army in readiness.

### 4. *Chhand Narách.*

The heralds went into the midst of the army and running hither and thither proclaimed, ‘be ready, brave men, and take up your arms.’ They commenced making themselves ready, as the captains thundered out their joy. On all sides was heard a continuous noise, and a terrible uproar arose. Everywhere were displayed bows, arrows and javelins of various kinds. In one’s judgment it appeared as if each soldier in the midst of the field was superior to Bhíma. The mighty warriors got ready and issued from their houses, and their horses excelled the wind itself in speed.

### 5. *Dohá.*

The mighty warriors distributed alms to all, and after enjoying various pleasures proceeded to the (palace of the) king of Mithilá. The warder at the gate approached and told him saying ‘the belted soldiers are all ready and present.’ One by one they paid their respects to him, which he accepted. Lál, the great poet, says that they sat round the

\* A village close to Madhubaní in the Darbhanga district, a former seat of the Darbhanga Ráj.

† There are in Darbhanga two rivers called Balán, viz. the Bari- or great-Balán and the Bhutiyá- or ghost-Balán. The former enters British territory from the Himálaya at Laukahá and runs north and south about thirty miles east of Madhubaní. The latter lies more to the east, and never has the same bed two years running, continually disappearing from one place and reappearing elsewhere,—hence its name.

A bode of Happiness. To his south sat the Bábús\* and the Prime minister, to his north the wizards and the wise men, to his west the soldiers, and near him the Bakhshí† and the chief house-servants in gorgeous apparel stood behind him. The chief of the exchequer who attended day and night, and who knew about all jewels, was making a list of excellent‡ bows and arrows. Maháráj Narendra sat in the midst of all. Who can describe the splendour of one who was like the moon in the midst of stars?

#### 6. *Chhand Bhujangaprayát.*

In one place a pandit was supporting his views in discussion, in another the skilled Baidiks were singing the essence of the Vedas. In another astronomers were correcting the time-piece, in another Tántriks were reading charms and exorcisms, in another great poets were composing hundreds of martial songs, in another panegyrists recited epics, in another Sarb Ján Jháṣ was dictating as if he knew everything, in another people explained dictionaries and rhetoric, in another they discussed Persian verses with learned Maulwís, in another Munshís sat elated with Persian knowledge, in another dairy-maids brought tyre to the gate, and in another fair damsels with water jars added to the pleasures.

#### 7. *Dohá.*

The poet Lál describes the various Rajpúts who were in the royal assembly, who sat round the king armed with swords and shields.

#### 8. *Chhand Tribhangí.*

Ráuts and Rajpúts, all worthy sons, seeing whose valour even Indra with his army was put to fear, warlike Baish, Bandelá, heroic Chandelá and Baghelá|| armed with swords were conspicuous, Chaubhán Bisená who formed the strong portion¶ of the army, and Ráyṭhaur, who filled the troops with heroes. Hárá and Kachhbáhá came with their weapons, men who cried 'Há, Há' and fell upon the enemy, Dabbai, Aridambhá, Nikumbhá, and Ganhwariyá the great heroes, Sēgar, Paribáhá, Haiharbáhá, and Haihaybansí, the terrible champions, Gautam, Bij'hariyá, Sarbariyá, and Raghubansí, the perfect princes, Gaurá,

\* In Mithilá this word is a high title of honour, reserved to relations of the Darbhangá Maháráj.

† See introduction.

‡ तोफ़ा = توفان

§ See introduction.

|| These are all names of Rajpút tribes.

¶ सब्बर is for सबल *m. c.*

Bachhgotí of fame as pure as beauteous pearls, and Gahaṛwár, each with his own followers, Sirmorak, Kandá, the moon of the Kausik family, Baṛgaiyã', and Karchoáliyá, Sagarbár the chief of warriors, Goṛ, Amañhí and Chaughariyá, Tomar, Gahnautá and Gujar, Ránábansí and Sidhautiyá, Maunas, Bij'hariyá, the king of Nágpur, the great Mahraurí and Satauriyá,

### 9. *Chhand Pádákulak.*

Karambár, Pammár, Kaṭhelá, Kaṭ'hariyá, and the warrior Surnek. Lál the great poet knows the great grandeur of the warriors who were accustomed to wield swords upon their enemies' heads.

### 10. *Dohá.*

Horses, tall, swift in speed, and mighty in the fierce battle-field,—these they untied, caught hold of their reins and brought out.

### 11. *Chhand Bhujangaprayát.*

Turkish, Arab, Iráki, and excellent Kachchhí; sea horses and the Kanhári which excelled the Lachchhí fish in speed. None can describe the graceful paces of the swift Tázi, Mujannas, and Piṭhání, excellent, graceful steeds of Kamboj, as mobile as water, and fleet as quicksilver in a metal dish. The horses shone of various colours,—there were chestnut ones, and fish-coloured ones, light yellows, and very dark blues, tawny yellows, dark blacks, and handsome browns, iron-greys, greys, blues and blacks, bays and whites which were companions of the wind in speed, and broke down the pride of Indra's horse Uchchaisravá. Horses blazed on the five lucky places,\* stood as if they themselves were giving luck. Some were of the colour of pigeons, and seemed as if they had been coloured by painters. The saddles and bridles were embroidered with thousands of varieties of gold wire and diamonds.

### 12. *Dohá.*

Each warrior saluted and mounted his own horse. From the fort to the Kamlá† they formed a dense crowd. King Narendra saw an auspicious kite‡ in the sky, and his moonlike face flashed. He uttered the auspicious names Lambodar and Bighnes§ and sallied forth. He fastened on his forehead a fish's tail, and wore a safflower garland, and after saluting Bighnes, the king issued from his palace.

\* White stockings, and a white blaze on the forehead.

† A river about five miles west of Bhawára.

‡ *Chhemankarini*, the Bráhmañi kite or Coromandel eagle, considered as a bird of good omen, *Falco Ponticerianus*.

§ Two names of Ganes, the conqueror of obstacles.



13. *Chhand Tribhangī.*

Indra, the king of heaven ran away in terror, and took shelter on mount Meru. There he extolled mother Durgá, and besought her to save him from his great fear. Who can count the kings of the earth? They were but lords of the poor, and easily submitted to his (Narendra's) authority. By the pride of the dust of his troops the very sun was obscured, and the earth trembled. Who could withstand him. The great warrior of Bījápur, and the heroic king of Audh, took to penance and so conquered their fears. The Rájás of Huglí and Calcutta gave up their power, and wandered about clothed in rags. The king of the south deserted his arms and presented slaves. The queen of Dháká wandered about like a mad woman, and other kings too lost heart. Dillí shook, Banáras fled, Betyá fell down, for who could stand in his way. All feared much when the king of Mithilá, the refuge of the distressed, issued forth.

14. *Dohá.*

The Maháráj, bow in hand, marched from the fort, and encamped in the plain of Hariná.

15. *Chhand Narách.*

Very long tent-walls of cloth upheld the tents set with jewels and thousands of golden wires. In one place stood canopies reaching to the sky, in another were deposited rare kinds of palanquins. Elsewhere were thousands of weapons and litters,\* and of horses and elephants. Elsewhere were laid bows and innumerable arrows of excellent quality. Elsewhere were drums of various kinds, while in other places were the brilliant soldiers, conquerors in fight.

16. *Dohá.*

Kabí Lál describes the camp-bazár of the Lord of Mithilá. It appeared four times as extensive as the city of the gods.

17. *Chhand Bhujangaprayát.*

The fountain was laid and a beautiful market established. Thousands of merchants marched in rows. Numerous young damsels sang sweet songs and asked for alms. Here were being sold edible roots,† sugar and bags of salt. He who tasted these, considered thereafter ambrosia sour. There were they preparing sponge-cakes and sweet-meats. Here were fruits in syrup, there were sugarcandy and *jilebís*,‡

\* A *lál'ké* or *nál'ké* is the ornamented litter used at a wedding.

† *Kund* is roots like the potatoe, yam, &c., as distinguished from *múl*, which means roots like the turnip, carrot, or radish.

‡ A kind of long hollow tube of flour and sugar, curled into patterns, and filled with syrup.

and many stood bargaining their prices. Here were they selling brown sugar and slabs of molasses, and there were laid cakes prepared in clarified butter. Here were sold embroidered scymitars and swords, and there the jewellers were selling *sikká* gold mohars. Here people were greatly crowded round the store house, and thousands of Kachchhí and Khanhári horses were being sold; there were infuriated elephants, and many camels. Here were painters standing as they painted pictures, there were laid hundreds of thousands of raisins and dried dates, and in another place fell into the reservoir showers from the fountain. Here were golden threads, and woollen‡ double shawls, there were sold necklaces of jewels and pearls. Here were lengths of silken cloth, and coats of muslin whose price no one was able to fix.

#### 18. *Dohá.*

They marched from Rámpaṭi,|| and thence to Achának. There the king heard the beat of kettledrums, and knew that the army of the Governor was very near.

#### 19. *Chhand Bhujangaprayát.*

On both sides the armies were ready, and in the midst was the great river. Thousands of arrows, bows, and cannon balls were discharged, which seemed as if all the stars were falling from heaven at once. The wand-bearers ran up and down quick as the chimes (rung at the end of a watch). The sky was filled up as if with fireworks in the form of flowers. The hunters, approached and shot the enemy who lost heart and retired. The wounded were laid on beds (and so thick did they lie) that no one was able to pass by that way.

#### 20. *Dohá.*

The king told the Bakhshí to go up to the battle-field, and to keep all on the alert, for fear the enemy should in the end have recourse to some stratagem. The Bakhshí took Jáfár Khán and Hálá Ráy, beat the bass kettledrum, and entered the battle-field. Some one showed Mahthá the way, and he performed a stratagem, and mounting a conveyance he crossed the river at Gangduár Ghát. Then doubling his pace he arrived at the hamlet of Bishnupúr. The messengers told the king that the armies (*lit.* crowds) had come to close quarters, and the two mighty heroes Mitrajít and Umráo saluted the king and thrust their feet into the stirrup.

\* *Sál báfi* means woven of wool.

† About five miles east of Bhawára.

21. *Chhand Bhujangaprayát.*

The Bais, Bagghel, Bachhbaut, and Hárá\* marched down with jewelled swords in their hands. The Hárás shone each a greater hero than the other and on all sides the drums loudly sounded. Thousands, of arrows, bows, and cannon-balls were discharged, but on neither side would the great warriors retreat. Step by step the armies approached each other, and on the festival of the Maháshtamí (the eighth day of the bright half of Āsin, sacred to Durgá) the (final) struggle took place. Countless drums, trumpets, and conches sounded, and, O Rám, a dense, loud, noise arose. Salábati galloped his horse, and Umráo Singh stood up to oppose him. Both were heroes of matchless valour, and the duel between them was like that between Karṇa and Arjuna. They drew their swords from the scabbards, and struck out fiercely with them, so that they flashed like lightning amidst the dense clouds. In the end Salábati was wounded, and tottered helpless and Umráo seized him, thrust him down and killed him. Bhikhárá saw this and ran up, but could not arrive in time, and only struck at the (elephant's) howdah. The cannon balls began to fall amongst them, and the brave heroes fell, so that dread filled the city of Indra itself (at the sight). Fairies, whose fame had filled the whole earth, then came down with garlands of flowers. Then the great heroes, with thousands and thousands of companions, alighted from their horses.

22. *Chhand Narách.*

They fell, they raised each other, they ran here and there, they fought in single combat like huge elephants wrestling together. King Mitrajít Ráo caught hold of Bakht Singh, who, struck with severe blows, fell down whirling. Words could not be heard for the hissing of the countless arrows, as the nobles fought in different ways. The captains kept causing wounds incessantly, and the arrows despatched from their bows filled the whole space betwixt heaven and earth. As each heard of the defeat of his side, he lost control over himself, when in the struggle the cannons thundered a thousand times. Loud horrible noises arose as shield crashed against shield, and as all around sword clashed against sword. In their rage the heroes shout 'It is well, it is well', and rushed forward to the fight, and in pitched combats ten million heads were severed with long-swords. The headless trunks turned round and fell with a terrible whirl upon the earth. Ah! one beats another down and butchers him. In the battle-field of the Lord of Mithilá, a river flowed here and there, in which the lotuses were represented by handsome heads, the water blood, and the weeds (the

\* Various Rajpút tribes.

corpses') hair. The battle was won, and at the end enjoying the feast on the enemy, ghouls ate and ate the (dead soldiers') heads till they were satiated. Kálí herself brought home numerous garlands of human heads, and with huge demons, invested their lord (S'iva) with them. All the (king's army) returned from the battle-field for the general (Bhikhárí) had fled away. The king (of Mithilá) gained the victory, and the drum of his fame resounded.

### 23. *Dohá.*

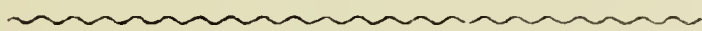
The king gained the victory, the general fled; and the fame of Tirhut quadrupled. The mother of the universe kept her promise to the Maháráj, and spared only one man—Bhikhárí, on account of his high position.

### 24. *Chhand Bhujangaprayát.*

All the Ráos and Ránás who remained behind plundered the storehouse, the double-drums and flags. Here they looted palanquins, litters and ten millions of diamonds, and there cartridge boxes filled by special heroes. They plundered tents, tent-walls, camels, and carts. Here and there, some pillaged behind others. They looted spears, elephant-cannons, lances and javelins, and here and there one (quarrelled) with another, and pierced him to the heart. In other places the men of the Bais clan ran over and pillaged horses and elephants. In this way was the government of the Maháráj re-established.\*

### 25. *Dohá.*

When they had finished pillaging they returned besmeared with blood, and Lál, the good poet, says that in this manner Bhikhárí lost the battle.



*Two versions of the Song of Gopí Chand.—Edited and translated by*  
G. A. GRIERSON, C. S.

There is no legend more popular throughout the whole of Northern India, than those of Bhartharí and his nephew Gopí Chand. They were two kings who deserted their thrones to become disciples of Gorakhnáth. The story of Gopí Chand has penetrated as far east as even Rangpúr, where it is preserved in the Song of Mánik Chandra.† A Hindí version of the legend can be bought for a few pice in any up-country bazar.‡ The two versions here given in parallel columns were taken down from

\* *Lit.* Cries of alas (from persons seeking justice) were again made to the Maháráj.

† Published in J. A. S. B., Part I, No. 3, 1878.

‡ Gopí Chand Bhartharí ká Jog, by Lachhman Dás.